



MARCH of the Thirty-fifth REGIMENT

Cornol.^{mo}
Corno 2.^{do}

Haut: or
G:Flutel.^{mo}

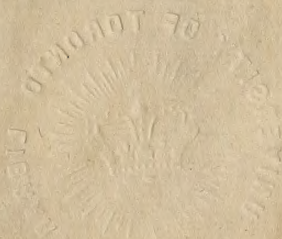
Haut: or
G:Flute 2.^{do}

Bafso

ecna

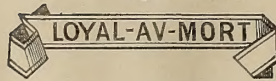
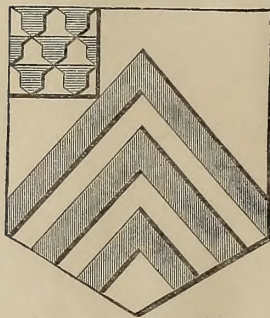
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W. L. King
Golden Square



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Mus
H

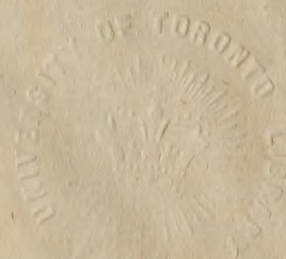


Hugh Hornby Langton.



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*W. Loring M. D.
Golden Square*



A C I S

Francis

AND

0.10.0

G A L A T E A

A MASK

*As it was Originally Compos'd
with the *W Loring**

OVERTURE, RECITATIVO'S, SONGS,

DUETS & CHORUSES,

for Voices and Instruments.

Set to Musick by

M^R H A N D E L

London. Printed for I. Walsh, in Catharine Street, in the Strand.

*[First edition of full score? before 1732
not mentioned in the Handel Society's edition]*

A Table of the Songs &c. contain'd in this Work

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Musick Just Publish'd by I. WALSH
Compos'd by MR. HANDEL.

Oratorio of Samson	Alexander's Feast, an Ode	The Te Deum and Jubilate
Saul	Dryden's Song on St Cecilia	A Collection of English Songs
Athalia	L'Allegro il Penferoso	Apollo's Feast, containing the
Deborah	Four Coronation Anthems	Overtures and favourite Songs from
Efther	The Queens Funeral Anthem	all his Operas in Score, in 6 Vol.

48 Overtures from the Operas for Violins in
8 Parts.
The Water Musick in 7 Parts
12 Grand Concertos for Violins in 7 Parts Op.
Sexta
3 Sets of Songs in Parts from the Operas
13 Sonatas or Trios for 2 German Flutes and
a Bass.

Sonatas or Chamber Aires from all the Operas
for a German Flute, Violin, or Harpsicord, in 5 Vol.
48 Overtures Set for the Harpsicord
2 Sets of Lessons
12 Organ Concertos
6 Fugues or Voluntaries
The Water Musick for the Harpsicord
The Dance Tunes from all his Operas.

Handwritten musical notation, first system. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 6/8. The music consists of several measures of notes and rests.

Handwritten musical notation, second system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, third system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, fourth system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, fifth system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, sixth system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, seventh system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, eighth system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, ninth system. Treble and bass clefs. The music continues with notes and rests.

Handwritten musical notation, tenth system. Treble and bass clefs. The music continues with notes and rests.

BARB

e.g.b.c.

In this shady blatt retreat I've been wishing Dear

I've been wishing for my Dear Hark I hear hark I hear his welcome sweet tell the lovely

high I hear his welcome sweet tell the lovely charmer near tell the lovely charmer near tell the lovely charmer near tell the lovely charmer near

tell the lovely lovely charmer near Charmer tell the near to the sweet bewitching

Love appointed your Joy Peace a gain Love own thy Power In this shady blatt retreat

wishing for my Dear I've been wishing for my Dear hark I hear hark I hear his welcome

lovely near in this shady blatt retreat I've been for my Dear hark I hear his sweet tell the lovely charmer near

lovely Charmer lovely Charmer near the lovely Charmer near

OVERTURE

Viol: unis: *Presto*

Hautb: 1.^{mo}

Hautb: 2.^{do}

Basso *Presto*

Handwritten notes and scribbles at the bottom left corner of the page.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are grouped by a brace and contain a complex rhythmic pattern of sixteenth notes. The bottom staff is a bass clef with a key signature of one flat. Below the bass staff, the numbers 6, 2, and 6 are written, likely indicating fingerings or specific notes.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are grouped by a brace and contain a complex rhythmic pattern of sixteenth notes. The bottom staff is a bass clef with a key signature of one flat. Below the bass staff, the numbers 6, 4, 2, 6, 6, 4, and 6 are written, likely indicating fingerings or specific notes.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are grouped by a brace and contain a complex rhythmic pattern of sixteenth notes. The bottom staff is a bass clef with a key signature of one flat. Below the bass staff, the numbers 5/3, 6, 6, 5, 4, 3, 4, 3, 6, 4, 6, 6, and 4 are written, likely indicating fingerings or specific notes.

The fourth system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are grouped by a brace and contain a complex rhythmic pattern of sixteenth notes. The bottom staff is a bass clef with a key signature of one flat. Below the bass staff, the numbers 7, 4, 3, 7, 4, and 3 are written, likely indicating fingerings or specific notes.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, some marked with asterisks. The lower staff is in bass clef and contains a bass line with similar rhythmic values. A handwritten '25' is written below the first few notes of the bass line.

The second system of musical notation continues the piece. The upper staff features a more complex melodic line with many sixteenth notes. The lower staff contains a bass line with various chordal textures and some notes marked with asterisks. Handwritten numbers '7', '5', '4', '6', '6', '6', '6', '6', '6', '6', '7', '4', '3' are written below the bass line.

The third system of musical notation shows further development of the melodic and bass lines. The upper staff has a melodic line with some accidentals. The lower staff contains a bass line with various rhythmic patterns. Handwritten numbers '7', '4', '3', '7', '4', 'b3', '7', '9', '4', '6', '6' are written below the bass line.

The fourth system of musical notation concludes the page. The upper staff has a melodic line with some accidentals. The lower staff contains a bass line with various rhythmic patterns. Handwritten numbers '6', '5', '3', '7', '2', '8', '7', '9', '4', 'b3', 'b6', 'b5', '5', '3' are written below the bass line.

This page contains a handwritten musical score for a multi-measure rest exercise. It is organized into six systems, each consisting of three staves. The notation includes various rhythmic values, accidentals, and performance markings.

- System 1:** The first staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. It contains multi-measure rests with markings: $b3$, $b5$, 6 , 5 , 4 , 6 , 7 , $9/4$, $8/3$, 7 , $9/7$, $8/7$, $9/4$, $8/3$.
- System 2:** Similar structure to System 1, with multi-measure rests and markings: $7/4$, $9/4$, $3/00$, 7 , $9/7$, $6/7$, $9/4$, $3/00$, $4/6$, $6/5$.
- System 3:** Similar structure to System 1, with multi-measure rests and markings: 6 , 6 , 6 , 6 , 6 , 6 .
- System 4:** Similar structure to System 1, with multi-measure rests and markings: 7 , 6 , 5 , $9/8$, $4/3$, 6 , 6 , 6 , $6/6$, $6/6$, $6/6$, $6/6$.

6 3 8 7 4 3 7 4 8 6 6

6 6 6 6 6

Adg.^o viol. 2^o H. 1^o H. 2^o pia. 76 *

6 5 4 3 2 7 6 *

Chorus.

Hautb: 1º

Hautb: 2º

Viol: 1º

Viol: 2º

Canto

Alto

Ten: 1º

Ten: 2º

Basso

Tutti

O the Pleasure of the Plains

O the Pleasure of the Plains

6

the pleasure, the pleasure, O the pleasure of the Plains, happy Nymphs, & happy Swains, happy

the pleasure, the pleasure, O the pleasure of the Plains, happy Nymphs, and happy Swains,

hap - - - py, hap - - - py Nymphs, happy Nymphs and happy Swains, hap - - - py, hap - - - py, happy, hap - - -

happy, hap - - - py, hap - - - py, happy Swains, happy, happy, happy, happy,

hap - - - py, hap - - - py, happy Swains

py, happy Nymphs, and happy Swains, O the pleasure of the Plains, O

py, happy Nymphs, and happy Swains, O

happy, happy Nymphs, and happy Swains, O

happy, happy Nymphs, and happy Swains, O

happy Nymphs, and happy Swains, O the pleasure of the Plains, O

Figured bass notation: 5 6 4 3 6 6 5 4 3 6 6

O the pleasure of the Plains, happy Nymphs, and happy Swains, Harmless, merry, harm - - less, mer -

harm - - less,

harm - - less,

harm - - less,

O the pleasure of the Plains, happy Nymphs, and happy Swains, Harmless, merry, harm - - less, mer -

Figured bass notation: 5 6 7 5 3 6 5 5 6 6

ry, harm - - - lefs, merry, free and gay, free and gay, free and gay, Dance and sport

merry, harmless, harm - - - lefs, merry, free and gay, free and gay, free and gay, Dance and sport

mer - - - ry, harmless, merry, free and gay, free and gay, free and gay, Dance and sport

mer - - - ry, harmless, merry, free and gay, free and gay, free and gay, dance and sport - - - dance and

- - - ry, harm - - - lefs, mer - - - ry, free and gay, free and gay, free and gay, dance and sport - - - dance and

6 * 6 * 6 * 6

dance and sport - - - the hours away, harm - - - lefs, merry, mer - - - ry, free and gay, free and

dance and sport - - - and sport the hours away, harmless, mer - - - ry, harm - - - lefs, merry, free and gay, free and

dance and sport - - - and sport the hours away, harmless, merry, harm - - - lefs, merry, merry, free and gay, free and

sport - - - dance and sport the hours away, harmless, merry, harmless, mer - - - ry, free and gay, free and

sport - - - dance and sport the hours away, harm - - - lefs, mer - - - ry, mer - - - ry, free and gay, free and

6 6 6 * 6 6 6

gay, free and gay, dance and sport - - - dance and sport - - - the hours away, harmle...

gay, free and gay, dance and sport - - - dance and sport - - - and sport the hours away, harmle...

gay, free and gay, dance and sport - - - dance and sport - - - and sport the hours away, harmle...

gay, free and gay, dance and sport - - - dance and sport - - - dance and sport the hours away, harmle...

gay, free and gay, dance and sport - - - dance and sport - - - dance and sport the hours away, harmle...

6 6 6 6 8 43

harm... less, merry, harmless, merry, free and gay, free and gay, free and gay, dance and sport...

... less, mer... ry, harmless, dance and sport - - -

merry, harmless, dance and sport - - -

harm... less, merry, harmless, dance and sport - - -

... less, mer... ry, harmless, merry, free and gay, free and gay, free and gay, dance and

6 6 6 0

dance and sport the hours away, harmless, merry, free and gay, dan
 dance and sport dance and sport the hours away, harmless, merry, free and gay, dan ce and sport
 dance and sport, dance and dan ce and sport
 dance and sport, dance and
 sport dance and sport the hours away, harmless, merry, free and gay,
 6 6 6 6 7 8

ce and sport the hours away, and sport dance and sport the hours away.
 the hours away, dan ce, dance and sport the hours away.
 the hours away, dan ce, dance and sport the hours away.
 harmless, merry, harmless, merry, free and gay, dance and sport the hours away.
 harmless, merry, harmless, merry, free and gay, dance and sport the hours away.

p°

For us the Zephir blows, for us distills the dew, for us unfolds the

p° 6 * 6 9 3 6

Rose, and flow'rs display their hue, for us the Zephir blows, for us distills the dew, for us unfolds y^e Rose, and flow'rs display their

For us the Zephir blows, for us distills the dew, for us unfolds y^e Rose, and flow'rs display their

p° 6 7 6 * 6 8 6 * 6 9 3 9 3 6 7 6

hue, for us the Winters rain, for us the Summers shine, Spring swells for us the Grain, and Autumn bleeds the Vine, for

hue for

Da Capo

us the Winters rain, for us the Summers shine, Spring swells for us the Grain, and Autumn bleeds the Vine.

us the Winters rain, for us the Summers shine, Spring swells for us the Grain, and Autumn bleeds the Vine.

Da Capo

Galatea

YE verdant Plains, and woody Mountains, Purling Streams, and bubling Fountains, ye painted.

Glorys of y^e Field, vain are y^e pleasures wh^{ch} ye yield. Too thin y^e Shadow of y^e Grove, too faint y^e Gales, to cool my Love.

Flauto piccolo
Andante

Viol: 1^o

Viol: 2^o
Andante

Unis^o col Flauto

tr tr tr

tr tr tr

First system of musical notation, featuring treble and bass staves. The music includes trills (tr) and ornaments (tr) above notes. A marking ** Unis.* is present above the second staff.

Second system of musical notation, featuring treble and bass staves. It includes trills (tr) and a marking '6' above a note in the bass staff.

Third system of musical notation, featuring a vocal line with lyrics and a bass line with figured bass notation. The lyrics are: "Hush ye pretty warbling Quire, your thrilling Strains, awake my Pains, and kindle fierce de-".

Fourth system of musical notation, featuring treble and bass staves. The lyrics continue: "fire. Hush, Hush, Hush ye pretty warbling". The system includes various musical markings such as trills and ornaments.

The first system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Trills are indicated with 'tr' above certain notes. A 'w' symbol is present above the second staff.

Quire, Hush ye pretty warbling Quire, your thrilling Strains, awake my

The second system continues the musical notation with lyrics. The bass staff includes figured bass notation: 6, 4, 6, 7, 6, 6. Trills are marked with 'tr' above notes in the treble staves.

The third system of music includes lyrics: "Pains, your thrilling Strains, awake my Pains and kin--dle fierce desire." The notation continues with complex rhythmic patterns and trills. Figured bass notation includes 6, 7, 4, 3.

The fourth system concludes the page with lyrics: "your thrilling Strains awake my Pains, and kindle fierce desire. your thrilling". The notation includes complex rhythmic patterns and trills. Figured bass notation includes 4, 4, 6, 4, 3, 6.

Strains, awake my Pains, your thrilling Strains, awake my Pains, and kindle fierce desire.

Cease your
Pia. δ

Song, and take your flight, cease your Song and take your
flight, bring back my A - CIS, bring back my A - CIS to my fight. Da Capo

Larghetto

Hautb: *tr*

Viol: 1.^{mo}

Viol: 2.^{do}

ACIS.

Larghetto

for.

WHERE shall I seek the charming Fair, direct the way kind Genious of the mountains,

6 6 6 4 5

6 9 9 b3 b3 6 6 8 b3 6

pia.

Where shall I seek the charming Fair, direct the way kind Genious of the mountains, where shall I

b3 b3 b3 b5 6 9

feek the charming Fair, direct the way, kind Ge- - - nious of the mountains, where shall I feek - - -

tr

6 3 4 5 4 6 3 6 4 5 4 3 6 3

the charming Fair, where, where, where, where shall I feek y charming

tr

4 6 4 4 6 6 6 5 6 6 6 7

Fair, direct the way, kind Genius of y mountains.

6 4 6 6 5 6 4 4 6 6 6 4

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in a key with one flat and a common time signature. The piano part features a rhythmic pattern of eighth and sixteenth notes.

O tell me if you saw my Dear, seeks she the Groves, or Bathes in Crystal Fountains, O

Figured bass notation for the piano accompaniment in the first system: \flat 6, 6 5, 4 \flat , 6, 6, 6 6.

The second system continues the musical score with vocal lines and piano accompaniment. The piano part includes the instruction *tutti unis:* above the staff.

The third system includes the instruction *Viol: unis:* above the staff, indicating that the violins should play in unison.

The fourth system features vocal lines with lyrics and piano accompaniment. The lyrics are: "tell me, tell me if you saw my Dear, seeks she the Groves, or Bathes in Crystal". The piano part includes figured bass notation: \flat 5, 6, 6, 6, 6 \flat 7, \flat 6 6 6, 6, 6 6 6.

The fifth system continues the musical score with vocal lines and piano accompaniment. The piano part includes a dynamic marking *D* at the end of the system.

The sixth system continues the musical score with vocal lines and piano accompaniment.

The seventh system continues the musical score with vocal lines and piano accompaniment.

The eighth system features vocal lines with lyrics and piano accompaniment. The lyrics are: "Fountains, seeks she the Groves or Bathes in Crystal Fountains. Da Capo".

Figured bass notation for the piano accompaniment in the eighth system: * 6, * 6, * 6, 6 6 6, * 6 5, 4 *.

Damon Stay Shepherd stay See how thy Flocks in yonder valley stray What

means this melancholly Air. no more thy tunefull Pipe we hear.

Tutti Unifoni
Andante

pia. for.
SHEPHERD what art thou pursuing

pia.
Shepherd what art thou pursuing heedless running to thy ru-in heedless running to thy

ruin share our joy our pleasure share share our plea - - - - - sure share our joy our pleasure

Share Shepherd what art thou pursuing heedless running to thy ru...

...in share our joy share our joy share our joy our pleasure share our plea...

...fire share our joy our pleasure share...

Leave thy Passion till to morrow let the Day be free from Sorrow free from

Love and free from Care free from Love and free from Care free from Love and free from Care. Da Capo

Love and free from Care free from Love and free from Care free from Love and free from Care. Da Capo

Acis

LO here my Love, turn Galatea, hither turn thy Eyes, see at thy feet, the longing Acis Lies.

The vocal line is in a treble clef with a key signature of one flat and a common time signature. The basso continuo line is in a bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

Larghetto

Hautb. 1.^o

Viol. 1.^o

Viol. 2.^o

This section contains the parts for the first oboe (Hautb. 1.), the first violin (Viol. 1.), the second violin (Viol. 2.), and the basso continuo. The tempo is marked 'Larghetto'. The woodwinds and strings play a rhythmic accompaniment. The basso continuo line includes figured bass notation.

P^o

The piano accompaniment consists of two staves. The right hand plays a melodic line with a dynamic marking of piano (P^o). The left hand provides harmonic support with a similar dynamic marking.

Love in her Eyes sets playing and sheds delicious Death, Love in her Lipps is Straying and

The vocal line continues with the lyrics 'Love in her Eyes sets playing and sheds delicious Death, Love in her Lipps is Straying and'. The basso continuo line is in a bass clef with figured bass notation.

P^o

F^e

The piano accompaniment continues with a dynamic marking of piano (P^o) in the right hand and forte (F^e) in the left hand.

warbling in her breath, Love in her Lipps is Straying and warbling in her breath, Love -

The vocal line continues with the lyrics 'warbling in her breath, Love in her Lipps is Straying and warbling in her breath, Love -'. The basso continuo line is in a bass clef with figured bass notation.

Viol. Unis

The violin unison part consists of two staves. The dynamic marking is piano (P^o).

- in her Eyes sets playing, Love in her Eyes sets playing, and sheds deli-cious Death Love - in her Eyes sets

The vocal line concludes with the lyrics '- in her Eyes sets playing, Love in her Eyes sets playing, and sheds deli-cious Death Love - in her Eyes sets'. The basso continuo line is in a bass clef with figured bass notation.

playing, Love in her Eyes Sits playing, Sits play - ing, and sheds delicious Death, Love in her Lipps is Straying &

warbling in her Breath, - - - and wanting in her Breath,

Love on her breast Sits panting, and swells with soft desire, No

Grace no charm is wanting, No Grace no charm is wanting, To set the Heart on fire, To set the Heart on fire, No

Grace no charm is wan-ting to set the Heart on fire, No Grace no charm is wanting, To set the Heart on fire.

Galatea

O didst thou know the pains, of absent Love, ACIS wou'd ne're from GALATEA rove.

Andante
Hautb: 1.^o
Viol: 1.^o
Viol: 2.^o
Galatea

Piano
P^o
w^o Unis

As when the Dove, Laments her Love, all on the naked Spray,

As when the Dove, laments her Love, all on the naked

Spray, When he returns no more she mourns, But Lo - ves the live long Day, - - - But

for.

Loves the live long Day, As when the Dove la-

- ments her Love, all on the naked Spray, when he returns no more She mourns, no more she mourns, no

for.

no When he returns, no more She mourns, But loves the live long Day,

p

When he returns, no more She mourns But lo - - - ves - - - But loves the

for.

live long Day,

Billing Cooing

Panting Wooing,

Melting Mur - - - - - mers fill the Grove,

Mel-ting Mur - - - - - murs la - sting Love,

Melting Murmurs

fill the Grove Melting Murmurs Lasting Love Billing Cooing

4 5 6 6 6 * 6 5 *

Panting Wooing Melting Murmurs fill the Grove Melting Mur - -

6 5 * 6

for.

- murs lasting Love.

6 7 7 6 7 7 6 5 6 6

P^o Al Segno

As Al Segno

6 6 6 5 4 3 6 5 4 5 7

Presto

Hautb. 1.
8 2d

Viol. 1.
8 2d

Galatea

Acis

Musical score for Hautb. 1., Viol. 1., Galatea, and Acis. The Hautb. 1. and Viol. 1. parts are in 12/8 time and feature a rhythmic pattern of eighth notes with trills. Galatea and Acis parts are currently silent.

Presto

Musical score for the first vocal entry. It includes vocal lines for Galatea and Acis, and piano accompaniment. The lyrics "Happy, happy, Happy, happy, happy" are written under the vocal lines.

Musical score for the second vocal entry. It includes vocal lines for Galatea and Acis, and piano accompaniment. The lyrics "Wee, Happy, happy, happy Wee, Hap py Wee, Hap py, hap py, happy, happy Wee, Hap py, happy Wee, Hap py, hap py, hap" are written under the vocal lines.

pc

for.

py, hap - - py, happy, hap - py Wee,

py, hap - - py, hap - - py, happy, hap - - py Wee,

9 5 9 5 9 6 9 6 7 6 4 5

P^o

tr

Happy, happy, Happy, happy, happy Wee, Hap - - py Wee, Hap

Happy, happy, Happy, happy, happy Wee, Hap - - py Wee, Hap

6 7 6 7 9 3 9 5

for.

py, hap - - py Wee, Hap - - py, Hap - - py,

py, happy, happy Wee, Hap - - py, Hap - - py, happy,

6 4 5 for. 6 6 3 6

for.

hap - py Wee,

hap - py Wee,

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line starting with a fermata and the word 'for.' followed by a melodic line. The second staff is a piano accompaniment line with a similar melodic line. The third and fourth staves are piano accompaniment for the left hand, with the lyrics 'hap - py Wee,' written below them. The bottom staff is the bass line for the piano accompaniment, featuring a complex rhythmic pattern with sixteenth and thirty-second notes, and some fingerings indicated by numbers 6, 5, and 7.

What Joys - I feel

Of all Youth thou dearest Boy,

What Charms I fee

Of all Nymphs ^e brightest

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line with the lyrics 'What Joys - I feel' and 'Of all Youth thou dearest Boy,'. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment for the left hand with the lyrics 'What Charms I fee' and 'Of all Nymphs ^e brightest'. The bottom staff is the bass line for the piano accompaniment, with various chordal textures and some accidentals like flats and sharps.

Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy, What

Fair, Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy,

Detailed description: This system contains the final two staves of the musical score. The top staff is a vocal line with the lyrics 'Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy, What' and 'Fair, Thou all my Blifs, thou all my Joy, Thou all my Blifs, thou all - - my Joy,'. The second staff is a piano accompaniment line. The third and fourth staves are piano accompaniment for the left hand. The bottom staff is the bass line for the piano accompaniment, featuring a complex rhythmic pattern with sixteenth and thirty-second notes, and some accidentals like flats and sharps.

Joy - I feel, Of all Youth thou dearest Boy, Thou
 what Charms I see, Of all Nymphs thou brightest Fair, Thou

all my Blifs, thou all my Joy, thou all my Blifs, thou all my Joy.
 all my Blifs, thou all my Joy, thou all my Blifs, thou all my Joy. Happy, Al Segno

Al Segno

Chorus.

Haut. 1^o
 Haut. 2^o
 Viol. 1^o
 Viol. 2^o
 Viola
 Canto
 Alto
 Tenor
 Basso

Happy, happy, hap - py, happy, happy,
 Happy, happy, hap - py, happy, happy,

happy happy wee happy, happy, happy wee, what joys -
 what joys I
 what joys - - -
 happy, happy wee, happy, happy, happy we, what joys I

7 43 7 4 3 4 2

I feel, what Charms I fee, what Charms I fee, what
 feel, what joys I feel, what
 I feel, what
 feel, what joys I feel, what Charms - I fee, what

7 * * *

joys I feel, what Charms I see, happy, happy, hap- - py, happy

joys I feel, what Charms I see, happy, happy, hap- - py, happy

* 6 6 4 *

wee, hap- - py, hap- - py, hap- - py wee, what joys - - -

wee, what joys I feel, what

wee, hap- - py, hap- - py, hap- - py wee, what joys I feel, what

6 * 6 7

I feel, what Charms I fee, what Charms I fee, what joys I
 joys I feel, what
 what Charms I fee, what Charms I fee, what joys I
 joys I feel, what Charms - - - I fee, what joys I

6 6 67 7

feel, what Charms I fee, happy, happy, hap - - py, hap - - py wee,
 feel, what Charms I fee, happy, happy, happy, hap - - py wee,

7 6

happy, happy, hap...py, hap...py wee.

happy, happy, happy, happy wee.

6 6 4 3

Canto

Tenor 1

Tenor 2

Tenor 3

Baffo

Violoncello

A Tempo Ordinario

Wretched Lovers,

Wretched Lo-

Wretched Lovers, Fate has past, this sad decree, no joy shall last, no joy shall last,

Wretched Lovers, Fate has past, this sad decree, no joy shall last, no joy shall last.

43 6 6 7 7 6 7 7 7 43 4h wret-

fate has past this sad Decree, this sad Decree, no joy shall Last,
 - vers fate has past this sad Decree, fate has past this sad Decree, no joy shall Last,
 this sad this sad Decree, this sad Decree, no joy shall Last
 fate has past this sad De - - cree no joy shall Last,
 - ched Lo - - vers fate has past this sad Decree, this sad Decree, no joy shall Last,

2 6 64 9 7 5 7 5 45 5 4 4 54 65 65

wretched Lo - vers - quit - your dream, - - wretched Lo - - vers
 wretched Lovers wretched Lo - - vers quit your' dream, wretched Lo - - vers quit your dream.
 wretched Lovers quit your dream, wretched Lo -
 wretched Lovers wretched Lo - - vers quit your dream, wret-
 wretched Lo - vers quit your dream, quit your dream, quit your dream, quit your dream,

566 * 64 * 9865 98 42 5 76 76 769 44 98 65 66 76

The first system of music consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like *mf*.

wretched Lovers wret - - ched wretched Lovers quit your Dream, Behold, Be-
 quit your dream, wretched Lo - - vers quit - - - your Dream, Behold, Be-
 - vers wretched Lo - - vers quit your Dream, wretched Lovers quit your Dream, Behold, Be-
 - ched Lo - - vers quit your Dream, wretched Lovers quit your Dream, Behold, Be-
 wretched Lovers quit your Dream, quit your Dream, wretched Lovers quit your Dream, Behold, Be-

4 3 8 b 7 6 5 b 6 8 4 * 6 9 8 4 3 6 7 6 9 6 5 9 8

The second system of music consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings like *mf*.

- hold wret - - - ched Lo - - - - - vers
 - hold the Monfter Polypheme, Behold the Monfter Poly = pheme, the Monfter Poly = pheme, the Monfter Poly-
 - hold the Monfter Polypheme, Behold the Monfter Poly = pheme, the Monfter Poly = pheme, the Monfter Poly-
 - hold the Monfter Polypheme, Behold the Monfter Polypheme, Behold the Monfter Polypheme, Behold the Monfter Poly-
 - - hold Behold the Monfter Polypheme, Behold the Monfter Poly-

6 7 6 6 7 6

quit your Dream, Behold the Monster Polypheme, Behold the Monster Polypheme, the Monster Poly-

-pheme, the Monster Polypheme, Be - - - hold, Be - - hold, wret -

pheme, the Monster Polypheme, Be - - - hold, Be - - hold, wret -

-pheme, Behold the Monster Polypheme, Be - - - hold Be - - hold,

-pheme, Behold the Monster Polypheme, wret - - - - - ched Lo - - - -

7 6 7 4 6 6

-pheme, Behold the Monster Polypheme, the Monster Poly - pheme, the Monster Poly - pheme, the Monster Poly.

- - - - - ched Lo - - - - - vers quit your

- - - - - ched Lo - - - - - vers quit your

Be - - - hold

- - - - - vers Behold the Monster Polypheme, Behold the Monster Polypheme, Behold the Monster Poly

4 4 6 7 6 7 6

First system of musical notation, featuring vocal lines and piano accompaniment. The piano part includes a complex rhythmic pattern with sixteenth and thirty-second notes.

Second system of musical notation with lyrics: "pHEME, the MONSTER Poly - - pHEME, wret -". The piano accompaniment continues with intricate rhythmic patterns.

Third system of musical notation with lyrics: "Dream, quit - - - your Dream, wret - - - - - ched Lo - - -". The piano accompaniment features a dense texture of sixteenth notes.

Fourth system of musical notation with lyrics: "Behold the MONSTER Polypheme, Behold the MONSTER Polypheme, the MONSTER Polypheme, Be -". The piano accompaniment includes a prominent bass line with sixteenth notes.

Fifth system of musical notation with lyrics: "pHEME, Behold the MONSTER Polypheme, Poly -". The piano accompaniment continues with complex rhythmic patterns.

Sixth system of musical notation with lyrics: "ched Lo - - - vers quit - - - your Dream, quit". The piano accompaniment features a dense texture of sixteenth notes.

Seventh system of musical notation with lyrics: "hold, Be - - hold, Be - - hold, Be - - hold, Be - - hold, the". The piano accompaniment includes a prominent bass line with sixteenth notes.

- your Dream, quit your Dream, wret - - - ched Lo - - -
 - pHEME, the MonSTER Polypheme, Behold the MonSTER Poly - - pHEME, Behold the MonSTER Poly - - pHEME,
 Behold the MonSTER
 MonSTER Be - hold the MonSTER Behold the MonSTER Behold the MonSTER Poly -
 - pHEME, the MonSTER Polypheme, Behold the MonSTER Poly - - pHEME, wret - -

4/4 6 4/4 6 5 * 6 6/8

vers quit your Dream,
 wret - - - ched Lo - - -
 Behold the MonSTER Poly - - pHEME, wret - -
 - pHEME Behold the MonSTER Poly - pHEME, Behold the MonSTER Polypheme, Behold the MonSTER Poly -
 - ched Lo - - - vers

4/4 6 6 4/4 6/8

wret - - - - ched Lo - - - - vers Behold the Monster Poly -
 - - - - vers Behold the Monster Polypheme, wret - -
 - - - - ched, Be - hold the Monster Polypheme,
 - - - - pheme, wret - - - - ched Lo - - -
 Behold the Monster Polypheme,
 5 6 7 6 6 4/2 6 6

pheme, Behold the Monster Polypheme, the Monster Polypheme, the Monster Poly - pheme, Be -
 - - - - ched Lo - - - - vers wret - - - - ched Lo - - - - vers quit
 wret - - - - ched Lo - - - - vers quit
 - - - - vers Be - hold the Monster Polypheme, the Monster Poly -
 Behold the Monster Polypheme, the Monster Poly -
 4 * 6 7 6 4/2 6

First system of musical notation, consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The key signature is one flat (B-flat).

- hold the Monfter Poly - pheme, the Monfter Polypheme, See what ample strides he takes, See what
your Dream, Behold the Monfter Polypheme, See what ample strides he takes, See what ample
- pheme, the Monfter Poly - pheme, the Monfter Polypheme,
- pheme, Behold the Monfter Poly - pheme, the Monfter Polypheme, See what ample strides he takes, See what

Second system of musical notation, including lyrics and numerical figures (7, 6, 6, 6, 6, 6) below the staves. The notation continues with complex rhythmic patterns.

Third system of musical notation, consisting of five staves. The notation continues with complex rhythmic patterns and melodic lines.

ample strides he takes, the Mountain nods, the forest Shakes, the Mountain nods, the forest Shakes,
Strides he takes,
ample strides he takes, the Mountain nods, the forest Shakes, the Mountain nods, the forest Shakes, Waves run

Fourth system of musical notation, including lyrics and numerical figures (6, 6, 6, 6) below the staves. The notation concludes with a double bar line and a star symbol.

the waves run frigh - - - tend, run frigh tend to the Shores, hark,
 the waves run frigh - - - tend, run frigh - - - tend to the Shores, hark,
 hark,
 - - - tend, frigh tend, run frigh tend to the Shores, hark,
 frigh - - - tend run frigh - - - tend to the Shores, hark, How the thun

hark, hark, hark, hark, How the thundering Gyant roars, hark, hark,
 hark, hark, hark, hark, hark, hark,
 hark, hark, hark, hark, hark, hark,
 hark, hark, hark, How the thundering Gyant roars, hark, hark
 dring Gyant roars

hark, How the thundring Gyant roars, hark, hark, hark, hark, hark,

hark,

hark,

hark, How the thundring Gyant roars, hark, hark, hark, hark, hark, hark

How the thundring Gyant roars,

4 6 6 6

How the thundring Gyant roars.

How the thundring Gyant roars.

6 7 4 3

Accomp^t

Furioso

Viol: 1^o

Viol: 2^o

POLYPHEME

I ra

Furioso

Adg^o furioso

Adg^o furioso

--ge, I rage, I rage, I melt, I burn; The feeble God has stab'd me to the heart. Thou trusty Pine,

Adg^o furioso

4/3 6/4 4/3 4/2

prop of my Godlike steps; I lay thee by: Bring me a hundred Reeds of decent growth, to make a Pipe for my ca-

6 4/3 * 6 5 6 6/5

Adagio e piano

Adagio e piano

pacious mouth; in soft enchanting Accents let me breath, Sweet GALATEA'S Beauty and my Love.

4/4 7 4/2 *

Flauto *Allegro*

Viol: 1^o *Piano*

Viol: 2^o

POLYPHEME

O ruddier than the Cherry, O sweeter than the Berry, O ruddier than the Cherry, O

sweeter than the Berry; O Nymph more bright than moon-shine night, like Kidlings blithe and merry,

O Nymph more bright than moon-shine night, like Kidlings blithe and merry, like

Kidlings blith and merry, like Kidlings blithe and merry, O ruddier than the Cherry, O sweeter than the

6 4 4 6 5 4 3 6 6

Berry, O ruddier than the Cherry, O sweeter than the Berry, O ruddier than the Cherry, O

6 6 * 6 *

sweeter than the Berry, O Nymph more bright than moon-shine night, like Kidlings blithe and mer-

6 * 6 6 6 * 6 4 *

ry, blithe and merry, O Nymph more bright than

6 5 * 6 6

forte

moon-shine night, like Kidlings blithe and merry.

6 * 6 4 *

piano

Viol. Unis.

Ripe as the melting cluster, no Lilly has such

piano 6 9

lustre, yet hard to tame as raging flame, and fierce as storms that bluster, yet hard to tame as raging flame, and

fierce as storms that bluf- ter, yet hard to tame as

raging flame, and fierce as storms that bluster.

Da Capo

Da Capo

POLYPH:

WHITHER, Fairest, art thou running, still my warm embraces shuning.

GALAT:

POLYPH:

The Lyon calls not to his Prey, nor bids the Wolf the Lambkin stay. Thee, POLY-

PHEMUS, great as JOVE, calls to Empire and to Love; to his Palace in the Rock, to his

Dairy, to his Flock, to the Grape of purple hue, to the Plumb of glossy blue, wildings

GALAT:

which expecting stand, proud to be gather'd by thy hand. Of infant Limbs

to make my food, and swill full draughts of humane blood; Go Monster, bid some other

Guest, I loath the Host, I loath the Feast.

Allegro e Staccato

Viol: e
Hautb: 1º

Musical staff for Violin 1 and Flute 1. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The staff begins with a 'Pia.' marking and ends with a 'for.' marking.

Viol: e
Hautb: 2º

Musical staff for Violin 2 and Flute 2. The staff contains a melodic line similar to the first staff, with various ornaments and dynamics.

Polyph:

Musical staff for Polyphonic accompaniment. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The staff begins with a 'Pia.' marking and ends with a 'for.' marking. Below the staff, there are several measures of figured bass notation: 6 6 7 5 6 6 * 6 * 6 6 6.

Musical staff for Violin 1. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The staff begins with a 'Pia.' marking.

Musical staff for Violin 2. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment with lyrics. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "Cease to Beauty to be fuing, ever whining, Love disdaining,". Below the staff, there are several measures of figured bass notation: 6 5 6 * 7 6 5 Pia. 6 7 6 6 6 5 6 *.

Musical staff for Violin 1. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Violin 2. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment with lyrics. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "ever whining, Love disdai - ning, ever whining, Love disdai -". Below the staff, there are several measures of figured bass notation: 6 4 6 6 6 5 5 6 5 6 5 7 6 4 3.

Musical staff for Violin 1. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Violin 2. The staff contains a melodic line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4.

Musical staff for Polyphonic accompaniment with lyrics. The staff contains a bass line with various ornaments and dynamics. The tempo is marked 'Allegro e Staccato'. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "ing, Cease to Beauty, to be fuing, e - ver whining, Love dif - daining,". Below the staff, there are several measures of figured bass notation: 6 6 7 4 3 4 3 4 3 4 3 4 5 6 6 * 6.

for.

e-ver whining, Love disdain-ing, e-ver whining, Love disdain-ing,

6 43 6 * 6 4 6* 6 6 * 6 7 6 5 *

pia.

Cease to Beauty to be fu-ing, Cease to Beauty to be

6 6 6 6 * 2 6 6 6 6 5 5 5

fu-ing, e-ver whining, Love dis-dain

* 6 *

ing, e-ver whining, Love disdain-ing, Cease to Beauty to be fu-ing, e-ver whining, Love dis-

6 * 4 6 6 * 6 5 6 6 6 6 7 6 6 6 6 6 * 6 * 6

-dain - - - ing ever whining Love disdaining.

6 6 6 6 4 * 6 6 4 * 6 5 7 5 7 * 6 6 6 6 * 6 * 6 6

Pia.

Let the brave their Aims pursuing still be Conqu'ring not complaining

6 6 4 5 6 * 7 4 5 6 6 4 6 7 4 2 6 * 6 6 4 5 6 7

still be Conqu'ring not complaining Let the brave their Aims pursuing still be Conqu'ring still be

6 6 7 4 5 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 *

DaCapo

Con - - - qu'ring still be Conqu'ring not complaining. DaCapo

* 5 5 6 5 7 7 6 5 7 6 5 * 4 *

Damon

Allegro

Pia.

Would you gain the tender Creature, softly, gently, kindly treat her,

suffring is the Lover's part, softly, gently, softly, gently, kindly treat her, suffring

for.

is the Lover's part. would you gain the tender Creature, the

tender Creature, softly, gently, kindly treat her, softly, gently, softly, gently, kindly

for.

treat her, suff'ring is the Lover's part, softly, gently, kindly treat her,

for.

suff'ring is the Lover's part.

Beauty by constraint possessing, you enjoy but

half the blessing, lifeless Charms without the Heart, lifeless Charms without the Heart, Beauty by con-

straint possessing, you enjoy but half the blessing, lifeless Charms without the Heart. Da Capo

ACIS

HIS hideous Love provokes my Rage, weak as I am, I must engage; in-

spir'd with thy Victorious Charms, the God of Love will lend his Arms.

Hautb: e
Viol: 1^{mo}

Viol: 2^{do}

Hautb.

viol. 1^o piano

Viol. 2^o

LOVE sounds th'alarm, Love sounds th'alarm, and fear is a flying, and

fear is a flying, when Beauty's the Prize, when Beauty's the Prize, what mortal fears

dying, when Beauty's the Prize - - - - - when

Beauty's the Prize, what mortal fears dying, when Beauty's the Prize - - - - -

H. Solo

The first system of music features a treble clef staff with a series of sixteenth-note runs and rests. The bass clef staff contains a similar pattern of notes and rests, with some fingerings indicated by numbers 7 and 6.

what mortal fears dying, Love sounds th'allarm, Love sounds th'allarm,

The second system includes the lyrics "what mortal fears dying, Love sounds th'allarm, Love sounds th'allarm,". The musical notation continues with treble and bass staves, featuring notes, rests, and fingerings.

The third system consists of treble and bass staves with musical notation, including notes, rests, and fingerings.

Love sounds th'allarm, and fear is a fly - - - - - ing, Love sounds th'allarm -

The fourth system includes the lyrics "Love sounds th'allarm, and fear is a fly - - - - - ing, Love sounds th'allarm -". The musical notation continues with treble and bass staves, featuring notes, rests, and fingerings.

The fifth system consists of treble and bass staves with musical notation, including notes, rests, and fingerings.

Love sounds th'allarm - - - - - and fear is a flying,

The sixth system includes the lyrics "Love sounds th'allarm - - - - - and fear is a flying,". The musical notation continues with treble and bass staves, featuring notes, rests, and fingerings.

when Beauty's the Prize, when Beauty's the Prize, what mortal fears dying, when Beauty's Prize, what

mortal fears dying.

In defence of my Treasure, I bleed at each vein, without her no Pleasure, for life is a pain, without her no

Pleasure, without her no Pleasure, for life is a pain - - - - - for life is a pain. Da Capo

Larghetto

Hautb.

Viol: 1°

Viol: 2°

CLORI

Musical notation for the first system, including Hautb., Viol: 1°, Viol: 2°, and CLORI staves. The Hautb. staff has dynamic markings 'Solo', 'tutti', and 'Solo'. The Viol: 1° staff has 'Pianiss^o' and 'for.' markings. The CLORI staff is mostly empty.

Musical notation for the second system, including Hautb., Viol: 1°, Viol: 2°, and CLORI staves. The Hautb. staff has 'for.' and 'w^{con} Hautb.' markings. The Viol: 1° staff has 'for.' markings. The CLORI staff has figured bass notation: 6, 5, 7, 6, 9, 6, 7, 6, 5, 9, 6, 6, 5, 4, 3.

Musical notation for the third system, including Hautb., Viol: 1°, Viol: 2°, and CLORI staves. The Hautb. staff has 'pia.' marking. The CLORI staff has figured bass notation: 6, 5, 6, 6, 6, 6, 6, 6, 4, 5. The lyrics are: CONSI-DER fond Shepherd, how fleeting's the pleasure, that flatters our hope in pursuit of the Fair;

Solo

pia.

Confider fond Shepherd, how flee - - -

6 5 *3

Solo

---ting is the pleafure, that flatters our hopes in pur-

7 6 5 6

fruit of the Fair, that flat - - - ters, that

6 5 6 6 6 6 6 5 4 3 4 3

flat - - - - - ters, that flatters our hopes in pursuit of the Fair, that flatters our

7 6 5 6 6 5 4 3 7 6 5

H. e. v. 1^o
Tutti forte

v. 2^o

hopes in pursuit of the Fair.

6 6 5 6 5 7 6 5 7 6 5 7 6 5 7 6 5

The

7 6 5 9 6 7 6 5 6 6 6 4

joys that attend it, by moments we measure, but life is too little to measure our-Care, the

6 6 6 * 7 6 9 6 8 4 5 5

joys that attend it, by moments we measure, but life is too little to measure our Care. Da Capo.

7 6 * 7 6 9 6 8 6 5 4 4

Galatea

Cease, O Cease, thou gentle Youth, trust my Con-stanty and truth:

6 5. 4/2 6

trust my truth and Powrs above, the Powrs propitious Still to Love.

b7 b b3 *3

Hautb: 1^o

Andante e Staccato

Hautb: 2^o

Viol: 1^o

Viol: 2^o

Galatea

Acis

Polypheme

Andante e Staccato

P^o P^o

Andante e Staccato

6 5 4 5 6 7 b7 6 6 7 6 8 b3 6 5

THE

Flocks shall leave the Mountains, The Floods the Turtle Dove, The Nymphs forsake the Fountains, &c.

6 6 5 4 5 4 3 6 4 5

Viol 1
Viol 2

The Flocks shall leave the Mountains, The Floods the Turtle Dove, The Nymphs forsake the

I forsake my Love

Fountains, e're I forsake my Love, The Flocks shall leave the Mountains, The Floods the Turtle Dove, The

The Flocks shall leave the Mountains, the Floods y Turtle

Nymphs forsake the Fountains, ère I ère I for-fake my Love, ère
 Dove, The Nymphs forsake the Fountains, ère I for-fake my Love, ère I forsake my Love,
 Torture, Fury

I forsake my Love, ère I forsake my Love. The
 ère I forsake my Love. The
 Rage, Dispair, I cannot, cannot bear, I cannot, cannot,

Flocks shall leave the Mountains, The Floods the Tur - - tle Dove, The Nymphs forfake the

Flocks shall leave the Mountains, The Floods the Tur - - tle Dove, The Nymphs forfake the

bear, Torture, Fury, I cannot, cannot bear, I cannot, cannot bear, Torture

Fountains, ère I for - - fake - - my.

Fountains, ère I for - - fake - - ère I forfake my.

Fury, Rage, dispair I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot bear, I cannot, cannot, cannot

Love. Not show'rs to Larks so pleasing, not Sun - - shine to the

Love Not show'rs to Larks so pleas-ing, not Sunshine to the

bear, no no I cannot, cannot, cannot bear,

Bee, not Sleep to Toyl so eafing as these dear smiles to me, as these dear

Bee, not Sleep to Toyl so eaf-ing, As these dear smiles to me, as these dear

Flye swift thou Maffy ruin Flye Flye

fmi - - - - les to me, as these dear fmi -
 fmi - - - - les to me, as these dear fmi -
 swift thou Maffy ruin, Flye, Flye, Flye thou Maffy ruin, Flye thou Maffy ruin, Flye, - - - -
 ♩ ♭3 76 5 3 4 3 4 6 4 3

- les as these dear fmi - les to me,
 - les as these dear fmi - - - - les to me,
 Dye, pre-sumptuous Acis Dye, presumptuous Acis Dye, presumptuous Acis Dye, Dye, Dye, pre-
 4 4 3 7 6 4 3

- sumptuous A-cis, presumptuous Acis Dye.

Viol: 1^o

Viol: 2^o

Acis

Adagio e piano

HELP *Galatea* Help Ye parent Gods and take me dying and take me

6 3b 6 7 3 6b 4 3 6b 6 5 5 6 6 7 6 7 6 4

Pianissimo

dying to your deep aboads.

Pianissimo 6 6 6 6 6 4

Adagio ma non troppo

Haut: 1

Haut: 2

Viol: 1

Viol: 2

Cant:

Ten: 1

Ten: 2

Ten: 3

Baffo

Mourn all ye Muses weep all ye Swains, Tune tune your reeds to

Adagio ma non troppo

dolefull Strains tune tune your reeds - - to dolefull Strains Groans Cryes Groans

dolefull Strains tune tune your reeds - - to dolefull Strains Groans Cryes Groans

b7 7 6 5 4 6 4 3 b3 6 b3 6 4 6

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis is no more

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis is no more

4 b 6 4/2 6 2 6 8 7 7 4 4 4

Groans Cryes and Houling fill the Nighbouring Shore the gentle Acis is no more Groans Cryes and Houlings

Groans Cryes and Houling fill the Nighbouring Shore the gentle Acis is no more Groans Cryes and Houlings.

piano 7 6 6 6 forte 4

Pianissimo forte

Pianissimo forte

fill the Nighbouring Shore ah the gentle Acis is no more Groans Groans.

piano Pianissimo

piano Pianissimo

fill the Nighbouring Shore ah the gentle Acis is no more Groans Groans.

Pianissimo forte

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis

Cryes and Houlings fill the Nighbouring Shore ah ah the gentle Acis

the gentle Acis is no more no more no more the gentle A-cis is no more.

Pianifs^o

P^o Pianifs^o

P^o Pianifs^o

Pianifs^o

Adagio e Piano

Haut. 1^o Solo e Pianifs^o

Viol. 1^o

Galatea

Adagio e Piano

Violoncello Senza Cembalo

Must I my Acis Still bemoan inglorious crush'd beneath that Stone. inglorious.

for.

crush'd beneath that Stone, Must I my Acis Still bemoan in.

Cease Cease Galatea cease to grieve, Cease Galatea cease to grieve,

Cease Cease Galatea cease to grieve, Cease Galatea cease to grieve

for. Violonc: Solo

glorious crush'd in glo- rious crush'd be-

Cease Galatea cease to grieve Cease Galatea cease to grieve, Cease Galatea cease to grieve, Bewail not

Cease Galatea cease to grieve Cease Galatea cease to grieve, Cease Galatea cease to grieve, Bewail not

tutti

neath that Stone, in-glo-ri-ous crush'd be - - neath that Stone, Must the Lovely charming Youth,
 whom thou can relieve, Bewail not whom thou can relieve, whom thou can relieve,

whom thou can relieve, Bewail not whom thou can relieve, whom thou can relieve,

5 6 6 5 4 Solo 6 6

Dye for his Constancy and - truth Dye Dye Dye

Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve,

Cease Galatea cease to grieve, Cease Galatea cease to grieve, Cease Galatea cease to grieve.

* 6

Dye for his Con - - - stancy and truth

Cease Galatea cease to grieve, Bewail not whom thou can relieve, call forth thy Pow'r, employ thy Art, the Goddess.

for.

Col.H. Piano

Cel Piano

Say what Comfort can you find, For dark dispair, O're clouds my mind.

soon can heal the smart. to Kinder'd Gods, the Youth re-

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with a trill (tr) marking above a specific note. The piano accompaniment is shown in two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a bass line.

turn, to Kinder'd Gods the Youth return, Thro' Verdant plains to roll his urn, to Kinder'd Gods the Youth return, to Kinder'd

The second system continues the vocal melody and piano accompaniment. The lyrics are printed below the vocal line. The piano accompaniment includes a sixteenth-note figure in the left hand, marked with a '6'.

The third system shows the continuation of the musical piece. The vocal line and piano accompaniment are consistent with the previous systems. The piano accompaniment features a sixteenth-note figure in the left hand, marked with a '6'.

Gods the Youth return, Thro' Verdant plains to roll his urn, Thro' Verdant plains to roll his urn, Thro' Verdant plains to roll his

The fourth system concludes the page with the final vocal line and piano accompaniment. The lyrics are printed below the vocal line. The piano accompaniment includes a sixteenth-note figure in the left hand, marked with a '6'. The system ends with a double bar line.

The first system of music features a vocal line on a treble clef staff with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. Below it are two empty treble clef staves and one empty bass clef staff.

The second system contains the vocal line and piano accompaniment with lyrics. The lyrics are: "urn, to Kinder'd Gods the Youth return, to Kinder'd Gods the Youth return, Thro' Verdant plains to roll his urn, Thro' Verdant". The piano accompaniment is in a bass clef with a key signature of one flat, featuring a steady eighth-note accompaniment.

The third system continues the musical notation. The vocal line concludes with a double bar line. The piano accompaniment continues with eighth notes and includes some sixteenth-note passages. There are some markings like '6' and '6' at the end of the system.

The fourth system continues the piano accompaniment with lyrics: "plains to roll his urn." The piano part includes some sixteenth-note passages and ends with a double bar line. There are some markings like '6', '6', '7', '4', '3' at the end of the system.

80 Galatea

TIS done Thus I exert my Power Di-vine, Be thou immortal, thò thou art not mine.

The first system shows the vocal line in a treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The basso continuo line is in a bass clef with the same key signature and time signature, featuring figured bass notation.

Flauto 1.^o
& 2.^o

Larghetto

Viol: 1.^o

Viol: 2.^o

Galatea

Larghetto Piano

The second system includes parts for Flute 1 and 2, Violin 1 and 2, and the solo Galatea. The Flute and Violin parts are marked with 'Larghetto' and 'Piano'. The Galatea part is also marked 'Larghetto Piano'. The music features various ornaments like trills and grace notes, and includes figured bass notation for the Galatea part.

Heart - - the

The third system continues the orchestral and solo parts. It features dense rhythmic patterns in the strings and woodwinds, with trills and ornaments in the solo parts. The lyrics 'Heart - - the' are visible at the end of the system.

Be thou now a - - foun - - tain Bright

eat of Job De light -

The fourth system concludes the page with the lyrics 'Be thou now a - - foun - - tain Bright'. It includes the final notes for the vocal line and the basso continuo line, along with the orchestral accompaniment. The music ends with a double bar line.

Heart the feat of soft Delight, Heart the feat of soft Delight, Be thou now a fountain Bright,

Pia.

pur - - ple be no more thy blood, Glide thou like a Crystall flood, Glide y like a Crystall flood Gli

de thou like a

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a bass clef staff. The piano part consists of a steady eighth-note accompaniment. The vocal line begins with a series of eighth notes, followed by a rest, and then continues with more eighth notes. A dynamic marking of *forte* is placed above the piano part.

Cry - - stall flood, Rock thy hollow womb disclose, the bubbling fountain

The second system continues the vocal and piano parts. The piano part includes a dynamic marking of *for.* (forzando). The vocal line has a rest followed by eighth notes. Chord symbols are written below the piano part: 4, 5, b7, 4, 5, 4, 4/3, 4/2, 6.

The third system shows the piano accompaniment with a dynamic marking of *P^o* (piano). The piano part features a complex rhythmic pattern with many sixteenth notes.

lo it flows, Through the plains he Joy's to rove. murmring Still his gentle

The fourth system continues the vocal and piano parts. The piano part has a dynamic marking of *P^o*. Chord symbols are written below the piano part: 4/3, P^o, 4/2, 5/3, #6, 6, 4, 5, #.

The fifth system shows the piano accompaniment with a dynamic marking of *P^o*. The piano part features a complex rhythmic pattern with many sixteenth notes.

Love Thro' the plains he Joy's to rove. murmring Still his gentle Love, murmring Still his gentle Love,

The sixth system continues the vocal and piano parts. The piano part has a dynamic marking of *P^o*. Chord symbols are written below the piano part: 6, b4, 6, 6, 4, 3, b6.

musical score for the first system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "murmuring still his gentle Love." and "murmuring murmuring". The piano accompaniment consists of two staves with complex rhythmic patterns.

musical score for the second system, including vocal lines and piano accompaniment with performance markings such as "Pia.", "tr", and "for.". The vocal line includes the lyrics "Still his gentle Love." and "Pia.". The piano accompaniment continues with complex rhythmic patterns and includes markings like "b4", "5/8", "6", "6", "6", "6/5", "4/3", "b6", "for.", "5", "6/5", "Pia.", and "b3".

musical score for the third system, concluding the piece with piano accompaniment. The piano accompaniment consists of two staves with complex rhythmic patterns and includes markings like "pia.", "for.", "Pia.", "for.", and "Pia.". The bottom staff includes markings like "b6", "b7", "6/4", "5/3", "6/4", "6/4", "5/3", and "6/4".

Ga - la - - te - a Drye thy Tears, A - cis now a God Ap - - pears, See how he rears him

Ga - - la - te - - a Drye thy Tears, A - cis now a God Ap - - pears, See how he rears him

from his Bed, See the Wreath that binds his Head,

from his Bed, See the Wreath that binds his Head,

Hail Thou gen-tle Murmring Stream, Shepherds plea-fure, Mufes Theme,

Hail Thou gen-tle Murmring Stream, Shepherds plea-fure, Mufes Theme,

Shepherds pleasure, Mufes Theme, Shepherds plea - - fure, mufes Theme, Shepherds pleasure,

Shepherds pleasure, Mufes Theme, Shepherds plea - - fure, Mufes Theme Shepherds pleasure,

Shepherds pleasure, Muses Theme, Shepherds pleasure, Muses Theme, Thro' the

Shepherds pleasure, Muses Theme, Shepherds pleasure, Muses Theme, Thro' the

5 * * 7

Plain Still joy to rove. Murmring Still thy gen-tle Love. Murm -

Plain Still joy to rove. Murmring Still thy gen-tle Love. Murm -

6 5 6 6 4 6 7 6

ring Still
Murm - rings
Murm
Units
ring Still thy Gen - tle Love, Murm
thy Gen - tle Love - thy Gentle Love, Shepherds pleasure, Muses.
Murm - rings
rings
ring Murmring Still thy Gen - tle Love, Shepherds pleasure, Muses

7 4 7/3 4 7/3 4 5/3

6 6 46 63 7 7 6

Theme, Thro' the plain still joy to Rove, Murm - - - ring

Theme, Thro' the plain still joy to Rove, Murm - - - ring

6 6 6 7 6 7 6 6 6

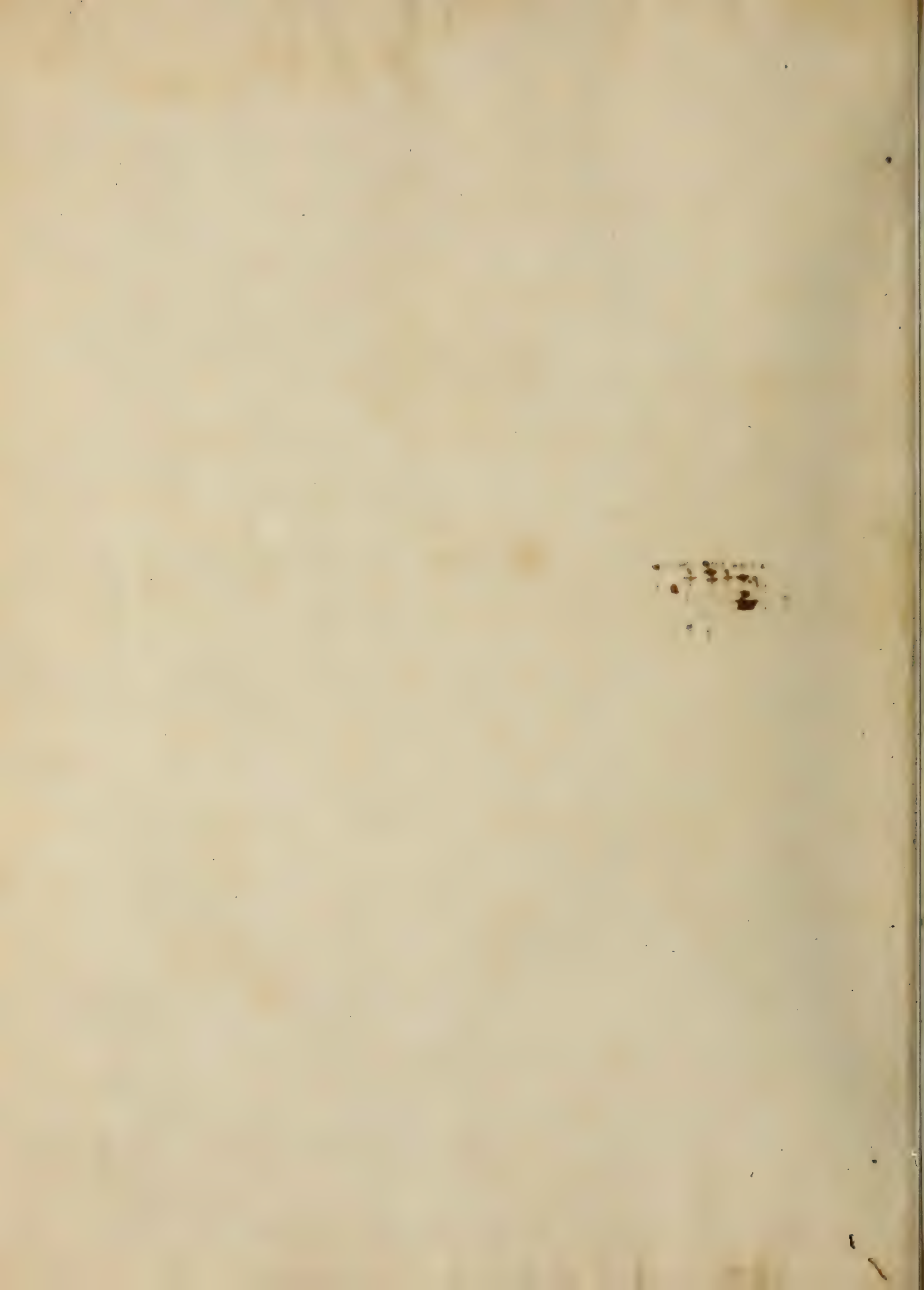
Fine

Murm - - - ring still thy Gentle Love, Murmring still thy Gentle Love.

- - - ring Murmring still thy Gen - - - tle Love, Murmring still thy Gentle Love.

Fine

6 6 6 7 6 7 6 6 6





COLDSTREAM or Second Regiment of GUARDS

MARCH

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values and trills. The middle staff is also in treble clef with the same key signature and time signature, providing a secondary melodic line. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with several sixteenth-note chords and trills.

The second system of musical notation consists of three staves. The top staff continues the melodic line with trills. The middle staff continues the secondary melodic line. The bottom staff continues the bass line with chords and trills, including some accidentals like sharps.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the secondary melodic line. The bottom staff continues the bass line with chords and trills, including some accidentals like sharps.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle staff continues the secondary melodic line. The bottom staff continues the bass line with chords and trills, including some accidentals like sharps.

For the Guitar.

The guitar-specific musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various rhythmic values and trills. The middle staff is also in treble clef with the same key signature and time signature, providing a secondary melodic line. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with several sixteenth-note chords and trills.

